



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## Artistic Taste in Landscape Architecture.



THE subject of sculptured ornaments for gardens and private parks is one regarding which taste in this country is far astray. When it comes to public parks, the case is somewhat better, because nearly all the objects set up in such places are beautiful examples of the hideous—of the things that should be avoided; striking visual lessons in what not to do, and from that point of view highly instructive, as witness that morgue of sculptured celebrities on the Mall in Central Park.

Under the circumstances there is splendid opportunity for someone who is fitted to undertake artistic direction of introducing and properly placing sculptured ornaments, not only statuary, but fountains, well heads, benches, urns and similar decorations, in gardens, both large and small, and about the grounds of parks and estates. That at this psychological moment, an art dealer noted for his refined taste, should

have added a department for out-of-door decoration and landscape architecture in general to his activities, is cause for congratulation. Mr. Eugene Glaenzer, when he arranged his new galleries at Fifth Avenue and Fifty-fifth street, saw the opportunity which part of the space offered for the display of such ornaments. By means of trellis work and other details giving an aspect of outdoors, he has been able to suggest what charming effects can be produced when expert discrimination is applied to a form of art that hitherto has been treated here in a most careless and inconclusive manner.

Furthermore and in order to show what can be accomplished when the true principles of decoration are applied even to the smallest space, he has beautified the minute plot of ground between his gallery wall and the sidewalk in the most artistic way. He employs a graduate landscape architect of the Ecole des Beaux Arts, and the value of trained judgment in these matters is proven by the fact that, when the decoration of this small space was supposedly finished, this expert concluded on inspecting his work, that the vase between the railing and the wall needed to be raised just two inches.



THE This was done; to do it cost nothing; and yet  
LOTUS the effect of its beauty was greatly enhanced.

Indeed Mr. Glaenzer is insistent upon one principle, which is, that to do the thing correctly is not a matter of expense, but of taste; that to do it incorrectly costs as much, if not more, than to do it correctly. Recently he had the opportunity of demonstrating this principle in rearranging grounds that included a terrace, a garden and a swimming pool sunk into flat ground. There had been an attempt at a rose garden entered through an arbor. The view of this garden was dissipated by its faulty plan. This was simply and inexpensively corrected. A double arbor was reconstructed from the single one and a pilaster at each corner of the garden served to concentrate the view, while a bird fountain was placed in the middle of the lawn to hold the view still closer. A wall between the pool and the house gave an ineffective and characterless line. This line was effectively broken by bringing out the wall of the terrace in a quadrangle projection forming a sort of balcony with some sculptured ornament, including an escutcheon. There was a curve at the end of the swimming pool; and back of it, in

the improvement, was placed a small pergola following the lines of the curve, thus gracefully rounding off the vista. To have done all this correctly from the start would have cost no more than the original ineffective layout that had to be made over. Most people would have advised a lot of ornaments about the pool. Mr. Glaenzer left its simple lines alone, no more interfering with them than he would with the objects of natural beauty on grounds which he is asked to treat on true principles of landscape architecture.



**P**LETHORA of ornament is not what he seeks.

Rather it is the planning and development of grounds. LeNôtre worked during the Louis XIV period. Yet his vistas remain today as they were when he created them, and this because his principles were sound. The smaller the ground, the more necessary the application of sound principle. Paris pulls down a house, leaving a little vacant corner, a mere triangle. But Paris puts an ornament there and of an eyesore makes a thing of charm. The Parc Monceau is a small oblong. But the vista

THE changes nearly every ten feet and, when you  
LOTUS have traversed its hundred yards, these might  
have been a mile. Take so comparatively small  
a thing as a double fountain. It can be used to  
decorate the wall of a town house, or a wall in  
the country; put up independently, or isolated  
by placing a figure on top and treating it with  
a balustrade. These varied adaptations show  
how indispensable expert knowledge is; and  
that it is knowledge, not expense, that deter-  
mines the result. In fact Mr. Glaenzer believes  
that the grounds about a house, whether in city  
or country, whether garden or park, should be  
expertized, like the pictures that have gone from  
his galleries into well known collections and  
museums. One cannot sign a garden or a park,  
as the artist does his painting. But like a great  
landscape canvas, garden or park can become  
an interpretation of nature by starting with the  
objects of natural beauty already on the site  
and developing the surroundings in artistic  
consonance with their peculiar charm. It may  
be added, somewhat bluntly perhaps, that Mr.  
Glaenzer is not aiming to sell rare and individ-  
ual sculptured ornaments for out-of-doors, so  
much as he is endeavoring to place landscape

architecture in this country on an adequate artistic basis. Not only does this apply to great estates and to country gardens, but also to cities like Pittsburg, Cleveland, Buffalo, Milwaukee, Toledo, St. Louis and others, where there are rows of residences standing well back from the street and amid ample grounds.



As I have said, one cannot sign a park or garden like a picture, but the effects created many years ago by LeNôtre are as much his today as if they bore the signature of this great artist in landscape architecture.

